



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

branches. The case was suspended from the belt by a cord passing through an animal mask carved in high relief above the satyr; below this figure is a small cherub head and other finial ornament.

J. B.

THE CROSBY BROWN COLLECTION



VIOLA D'AMORE
BY ANTONIUS AND
HIERONYMUS AMATI,
1615

SEVERAL additions have recently been made to the Crosby Brown Collection, of which special mention should be made. Among them are a viola d'amore, a viola da gamba, the gift of Mrs. John Crosby Brown, and a harp-lyre presented by Mr. W. H. Herriman.

The viola d'amore is a Cremonese instrument bearing the label: "Antonius & Hieronymus Fr. Amati, Cremonen. Andreae fil. Fecit 1615." Andrea was the father of the Cremona School.

Hieronymus (Geronimo), the second son, who collaborated with his elder brother Antonio until the time of the latter's marriage, was the father of Nicola the Great, in whose workshop Guanarius and Stradivarius served their apprenticeship. At this period the viol, with its flat back and sloping shoulders had not yet been supplanted by the more delicately modeled violin. Monteverde, himself a native of Cremona, recognized the artistic possibilities of the violin, and employed it with the viol in the production of his opera *Orfeo* at the Court of Mantua in 1608; while in England it appeared in court music as early as the days of Henry VIII and Elizabeth.

The viola d'amore is an alto viol mounted with sympathetic strings of wire which are tuned to the diatonic scale and are placed

directly beneath the gut strings, passing under the finger-board to the peg-box. Despite the sweetness of its tone, this instrument fell into disuse during the eighteenth century and, although Meyerbeer and Berlioz attempted to restore it to its place in the orchestra, the former giving it a prominent solo part in the first act of the *Huguenots*, it is now obsolete and but rarely heard.

The present instrument has reddish-brown varnish and is mounted with modern strings. The finger-board is perhaps a later addition, but beneath it is the original sunken rose. The flaming sound-holes terminate in a scroll at the lower end. The bridge is modern.

The viola da gamba or leg viol is of English make and bears the label: "Henry Smith over against Hatton House in Holborn, 1629." It differs from the modern violoncello in the depth of the model, the flat back, and sloping shoulders; also in the number of strings, there being six instead of four. The instrument was placed between the legs when played and there was no support as with the cello. The back is beautifully grained maple outlined with purfling, which extends in crossbars through the center; the varnish is a rich golden brown, and the scroll resembles the Amati pattern in its charming lines. Beneath the finger-board (renewed) is a large geometric rose within a diamond-shaped frame of inlay. The sound-holes are C-shaped and the front is outlined with a double row of purfling. Of the maker there seems to be little available information, but the beauty of the instrument and its date lead one to infer that it is the Smith mentioned by Hart¹ and by Morris² "Smith, Henry, London: c. 1630. A maker of viols," and referred to by Thomas Mace³ in his *Musick's Monument* (1676) when he discourses concerning the Viol in his fourth chapter as follows: "Your best Provision (and most Compleat) will be, a Good Chest of Viols; Six, in number; viz. 2 Bases, 2

¹ Hart, G.: *The Violin and Its Music*. London, 1881.

² Morris, Rev. W. Meredith: *British Violin Makers*, London, 1904.

³ Mace, Thomas: *Musick's Monument*, London, 1676.

Tenors, and 2 Trebles: All Truly and Proportionately Suited. Of such there are no better in the World than Those of Aldred, Jay, Smith, (yet the Highest in Esteem are) Bolles, and Ross (One Bass of Bolles's I have known Valued at £100). These were Old: but we have Now, very excellent Good Workmen, who (no doubt) can Work as well as those, if they be so well Paid for Their Work, as they were; yet we chiefly Value Old Instruments, before New: for by Experience they are found to be far the Best." A chest of viols was at this time considered a necessary adjunct to the household of every gentleman and chamber music was one of the popular diversions of the Court. In Shakespeare's day we read in *Twelfth Night* that one of the accomplishments of Sir Andrew Aguecheek was his ability to play "o the Viol de gamboys," and during the reigns of Charles I and Charles II the accounts of the Court Chamberlains show that many musicians waited upon their Majesties and among them numerous performers upon the viol and violin. The indubitable Mr. Pepys also makes frequent reference to the musical gatherings of his day, and on the 17th of February, 1660, makes the following entry regarding his lute and his viol: "In ye morning came Mr. Hill ye Instrument Maker, and I consulted with him about ye altering my lute and my viall."

The harp-lyre is an unusually beautiful example. The instrument supported by two golden griffins rises from an octagonal wooden stand resting on four claw feet. The front panel is decorated with a large central medallion holding a group of musical instruments and olive branches in gilt, and on each side is a smaller one inclosing similar olive branches between a male and a female head shown in profile. Each corner panel has a lion's head and a floral pendant in gilt. The stand is also edged with an ornamental framework of wood carved in a wreath pattern embellished with brilliants, the front bearing the name of the maker; at each corner rises a gilded urn. The instrument is of the usual lyre shape, and is outlined in metal inlaid with brilliants. The sound-board has three open medallions, with beautiful miniatures

of figures with musical instruments. On each horn is an additional medallion with a graceful female figure in flowing draperies.



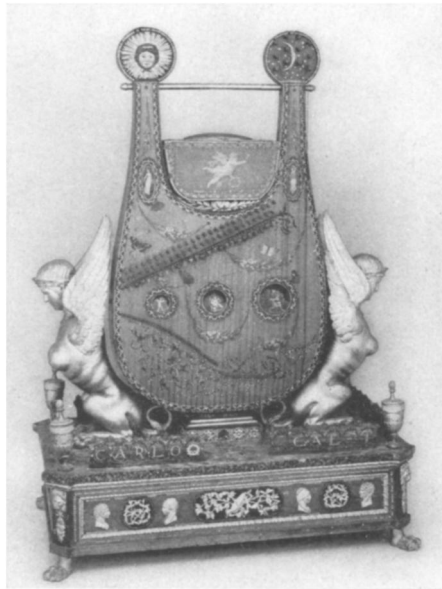
BASS VIOL, OR VIOLA DA GAMBA
BY HENRY SMITH, LONDON, 1629

The horns terminate in circular ornaments, one representing a blazing sun; the other, which holds the pegs of the bass strings, decorated with a crescent and stars. The lower part of the sound-board is ornamented with a tracery of graceful scrolls in

wood and brilliants and is also painted with festoons and butterflies. The curve between the horns holds an ornamental box with a putto on a dull blue background, bearing in one hand a wreath, in the other a flaming torch. There are 26 pairs of diatonic strings, each pair tuned in unison, and 6 pairs of bass strings; the former are fastened to metal pegs inserted in the upper part of the sound-board and pass over a divided bridge to pegs at the base. The

strings are raised a semitone by the depression of wire hooks which raise small wooden blocks against the strings. This device resembles that used on the Dital harp, an invention dating from about 1800. Various forms of this style of instrument were much in vogue from 1798 to 1830, especially in England. The donor of the present specimen purchased it in Italy about thirty years ago.

F. M.



HARP-LYRE
EARLY NINETEENTH CENTURY